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"Music, Heavenly Maid."

BY C. F. CRANCH.

[Written for the Annual Dinner of the Harvard Musical Association, Jan. 26, 1874.]

When Music, Heavenly Maid, was *very* young,
She did not sing as poets say she sung.
Unlike the mermaids of the fairy tales,
She paid but slight attention to her scales.
Besides—poor thing—she had no instruments
But such as rude barbaric art invents.
There were no Steinways then—no Chickcrings,—
No spinnets, harpsichords, or metal strings,
No hundred-handed orchestras—no schools
To corset her in contrapuntal rules.
Some rude half-octave of a shepherd's song,
Some childish strumming all the summer long
On sinews stretched across a tortoise-shell,
Such as they say Apollo loved so well;—
Some squeaking flageolet or scrannel pipe,—
Some lyre poetic, of the banjo type:—
Such were the means she summoned to her aid,
Prized as divine:—on these she sang or played.
Music was then an infant—while she saw
Her sister arts full grown. Greece stood in awe
Before the Phidian Jove. Apelles drew
And Zeuxis painted. Marble "temples grew
As grows the grass;" and never saw the sun
A statelier vision than the Parthenon.
But she—the Muse who in these latter days
Lifts us and floats us in the golden haze
Of melodies and harmonies divine,
And steepers our souls and senses in such wine,
As never Ganymede nor Hebe poured
For gods, when quaffing at the Olympian board;—
She, Heavenly Maid, must ply her music thin,
And sit and thrum her tinkling mandolin;
Chant her rude staves, and only prophesy
Her far-off days of immortality.

E'en so, poor Cinderella, when she cowered
Beside her hearth, and saw her sisters dowered
With grace and wealth, go forth to accomplish all
Their haughty triumphs at the Prince's Ball;—
While she, in russet gown, sat mournfully
Singing her "Once a king there chanced to be"—
Yet knows her Prince will come:—her splendid
days
Are all fore-shadowed in her dreaming gaze,

Then, as the years and centuries rolled on,
Like Santa Clauses they have come and gone
Bringing all means of utterance to the Muse.
No penny-trumpets, such as children use,
No barbarous Indian drums, no twanging lutes,
No buzzing Jews-harps, no Pandean flutes
Were stuffed into her stockings, though they hung
On Time's great chimneys, as when she was young:
But every rare delicious instrument
That skill can fabricate or Art invent:—
Pianos, organs, viola, horns, trombones,
Hautboys and clarionets with reedy tones,
Boehm-flutes and cornets, bugles, harps, bassoons,
Huge double-basses, kettle drum half-moons,
And every queer contrivance made for tunes.

Through these the master-spirits round her throng,
And Europe rings with instruments and song.
Through these she breathes her wondrous symphonies,

Enchanting airs and choral litanies.

Through these she speaks the word that never dies,
The universal language of the skies.

Around her gather those who held their art

To be of life the dearest, noblest part:

Bach, Handel, Haydn and Mozart are there,

Beethoven, chief of all. The southern air

Is ringing with Rossini's bird-like notes.

About the North more earnest music floats,

Where Schumann, Schubert, Weber, Mendelssohn,

And long processions of the lords of Tone

All come to attend her. Like a queen enthroned,

She sits and rules the realms she long has owned,

And sways the willing sense, the aspiring soul,

Where thousands bow before her sweet control.

Oh, greater than all words of mine can say,

The heights, the depths, the glories of that sway!

No mortal tongue can bring authentic speech

Of that enchanted world beyond its reach;

No tongue but her's—when, lifted on the waves

Of Tone and Harmony, beyond the graves

Of all we lose, we drift entranced away

Out of the discords of the common day;—

And she, the immortal goddess, on her breast

Lulls us to visions of a sweet unrest,

Smiles at the tyrannies of time and space,

And folds us in a mother's fond embrace,

Till, sailing on upon that mystic sea,

We feel that life is Immortality!

How to Write Music.

[From the London Orchestra.]

Most thinking people, with the exception of the authors of the new Latin Primers, have settled down in the opinion that the best way of learning a language is that of talking it first, and analyzing it afterwards. Children talk their native language without the aid of grammar, and if transported into a foreign land will pick up the new language in an incredibly short time. Whereas the grown-up individual who trusts to grammars and dictionaries may, probably will, acquire the power of reading a foreign language and yet be unable to converse in it with any comfort or discretion. The child uses his ear, eye, memory and mind, and wants not the exposition of logical rules. And as the child learns the speech language, so it will learn the melody language of music. The tune heard in church, in the nursery, in the drawing-room, and in the street—if anything like a tune—is caught up at once and stored in the memory. Imagine a child with a memory stored with pretty melodies—old songs, new songs, ballads, chants, chorals, and the familiar strains of Handel, and no less familiar operatic beauties of the modern opera, suddenly put down to the desk and required to write harmony, and what is called counterpoint. Imagine the youth or maiden chained to the study of the abominable semibreves of Albrechtsberger, or the no less miserable conjunctions or progressions of Cherubini. The much-to-be-pitied captive is told that he is about to learn the purest of all styles in musical composition, that the studies he is about to engage in will exercise his ear, gratify his eye, and gradually form his style, his feeling and his taste. The master teaches certain facts—the chord, its positions, its mutations, the concord, the discord, and then a string of prohibitory laws, that two or more parts must not go up or down together, that two fifths in succession are an abomination, that perfect concords must not follow

each other, that sequence of octaves is so much nullification, and that all movement must be natural, no false relations, no tritone—in fact such is the catalogue of "Thou must not do" that if followed up strictly no music could be ever written according to grammatical stringency. All that the youth or maiden has treasured up as beautiful music appears in startling opposition to the hideous exercise given the unhappy disciple. The pupil is left to hammer out something upon a theme which has neither rhythm nor reason, neither beginning nor end. He remembers how lovely is the chain of sixths and thirds in the compositions of the masters he worships; but he is told such movements are against all true order and propriety, and he must sedulously avoid all such exhibitions of weakness. As he progresses, and his brain gets more and more bewildering, his ear losing all consciousness of the real elements of music, he discovers the laws of negatives gradually loosen, and at last disappear, with the exception of the two iron-bound commandments: "Thou shalt not make octaves; Thou shalt not write consecutive fifths." By the time the pupil enters upon the second part of his contrapuntal course, his ear is pretty well annihilated. Here steps in the art of walking backwards—the doctrine of inversion and contrary motion. Nine out of every ten examples are beyond measure disgusting and offensive to the ear, and containing constant breeches of the rules laid down by the master in his initiatory lessons. Then follows composing on a theme, or the art and mystery of the fugue—the giving out of the text, the reply to it, the links glueing these "disjecta membra" together, the taking the theme faster or slower, now in crotchets, now in semibreves; then the cannon, the imitations, the episodes, the stretto, the fixed rules, the flexible rules, and we know not what.

During the whole of this melancholy progress, that which gives alone the real interest in musical composition is never once thought of, and is most sedulously kept out of sight. The feeling, the spirit, the joy, the tenderness, the pathos of musical movement is absent. Every thing is iron, stone, and ice, and the more busy and industrious the pupil, the more cunning he gets in the exercise of all these atrocities, the more hard-hearted he becomes, the more deaf to real music, the more blind to the great works of the great masters. He tells you Handel could not write a true choral fugue, Bach was a long-winded chatterer, Haydn an awful mannerist, and Mozart an unblushing thief. By the time he has gone through the course he is utterly ruined, an adept in the collocation of notes, punned upon in every direction, without heart, feeling or common sense. He has become a learned musician, a gladiator with themes and paradoxes, and quite unable to put together twenty bars of music that can afford any pleasure to the ear educated or uneducated. If he does not set to work to unlearn all that he has learnt he is a lost man, of no use to society, the laughing stock of the amateur, and the bore of the true scholar. But the issue most to be noted in a course of study such as we have pointed out is—that set down this contrapuntal adept to write a chant, or a short choral, and what a hash he makes of it! Turn to the new collection of chants by Messrs. Ouseley and Monk; what an inexhaustible musical Punch it is! The learned counterpoint, the varied cadences, the cunning link, the unbroken harmony, the strong rhythm, the decisive melody—all are absent; every page is full of poor common-places, and

many of such places as the eye starts from, and the ear mourns over. It is plain that the modern mode of studying high counterpoint is of no advantage in the construction of simple and short movements. It would seem the shorter the tune the lighter the trammels, and the less important the rules of method and style. Appeal to law is of no avail, for we are told every rule under the sun is distensible or squeezable.

There is a recent work by a Parisian contrapuntist—Henri Cohen—who appears to have laid down the laws of music-making in a somewhat more clear and certain state, and to have condensed them into small compass and intelligible purport. The musician has written a sharp criticism on the method by Cherubini, which, according to M. Cohen's statement, was not written by Cherubini, but more probably by Halévy. Cherubini was in his seventy-fifth year when the treatise first appeared; and although, no question, he directed the order of the work and superintended the examples, it may be that Halévy or some other well-known Academician prepared the book for the press. The great point M. Cohen takes in his article of review is that the author or compiler lays down a set of laws so vigorous that no one can make music with them, and that the examples are crowded with breaches of those laws demonstrating their uselessness, and the embarrassment they create on all sides. The reviewer is thoroughly master of his subject, and appears to know the work by heart. His illustrations and quotations are curious and instructive. But M. Cohen has touched the great mischief of the book, the inherent poison, its potency in destroying all musical feeling. There are no shades of color from the first page to the last, and with the exception of the double choir movement ending a *Gloria* by Sarti, nothing to interest or arouse the amateur. Can nothing be done to help the young musician in his studies, and to assist him in music making without destroying his musical sensibilities? Is there no way of talking counterpoint, of playing counterpoint, singing it, so that the pupils may have their ears tickled whilst their eyes and their heads are interested in the unravelment of its mysteries? Cannot a little amusement be combined with this fleshless anatomy of chained up sounds? Are all the beautiful movements of Handel so irregular that no example can be taken from his great vocal works? The mode adopted at present is like that of making nonsense verses. The examples are all in one stiff, square and meaningless condition; nor is there the relief here and there of any passage or short piece from a great master with an analysis laying bare its scholarship and its great heart. Our old books of theory and harmony—those by Shield, Corfe, and others—were full of Handel, and the chords, sequences, progressions, modulations, and motion of parts were exemplified by some of the grandest points in all Handel's works. This excellent method has completely died away, and in our recent treatises in this country the pupils are distressed and plagued with ugly extracts from the compositions of such moderns as Schubert, Schumann, Hiller, and a tribe of novelties. Who in his senses would put forth Schubert as a master in counterpoint, or advance Schumann as a master of the fugue?

In looking upon the shadow we have lost sight of the substance, and if counterpoint is to be still taught on the old world plan, let it be by old examples, and what may be fairly called music. What scholar of reputation has this study of Cherubini produced in this country? Where are the celebrated contrapuntists manufactured from the methods of present authors of theory? Has the method of Ouseley given us one? or the method of Hullah? And are the results of these authors in counterpoint so inviting as to induce a continuance in the new fashionable mode of instruction? Is it not notorious that the study of counterpoint is so depressing and so spirit killing that the pupils fall off and decline to go through the course? What good end can come of the method when

such men as Cherubini and Halévy break down, and show us that their rules are impracticable, and will not teach the methods of Handel or Haydn, Mozart or Beethoven? It is time this illegitimate thing, this ghost of olden art, should be proscribed, and something more useful and less mischievous found to supply its place. If it does not teach the master to write grand music, of what good is it to the scholar? Cherubini wrote his music in spite of his rules; but then every student is not likely to make a Cherubini.

Death of Parepa-Rosa.

(From the Daily Advertiser, Jan. 24.)

A SKETCH OF HER LIFE AND PROFESSIONAL CAREER.

The death of Mme. Parepa-Rosa in London, on Thursday night, is announced by telegraph. Euphrosyne Parepa-Rosa, née Parepa, was born in Edinburgh, Scotland, in the summer of 1839. Her father, the Count Demetrius Parepa, a Wallachian nobleman, had rendered himself marked in the land of his birth by the liberality of his opinions, and, as a consequence, was obliged to abandon his magnificent estates in the neighborhood of Bucharest and seek an asylum in England, where, after a few months, he married a sister of Mr. E. Seguin, the elder, Miss Elizabeth Seguin, who at the time of her marriage was at the height of her reputation as a singer, having won signal triumphs in England, France, Spain and Italy. Euphrosyne early showed an aptitude for music, and was assisted by her mother's instruction and example to an accurate knowledge of its principles and to the formation of an admirable style. Her mother strangely enough discouraged her at first from making a profession of her art; but the young girl's promise was so great that the parental scruples were overcome, and in the winter of 1856 Mme. Parepa, then but seventeen years of age, made her debut as a prima-donna in the sea-girt isle of Malta. The prophecies of her friends fell far short of the realization, for her success was very great. At Milan and Naples she also sang with signal success, and her triumphs in Florence, where she sang with Giuglini, the tenor, and in Rome, Genoa, Madrid and Lisbon were also of a decided order; and among the Germans also she was received with great favor, being invited to sing at the classical *Gewandhaus* concerts in Leipzig, and being heard in other German cities.

Mme. Parepa's first appearance as a singer in England was made on the 21st of May 1857, where she was favorably received on the whole, and encouraged to continue in her *métier*, though severely criticized by several papers, and especially by the *Saturday Review*. For several years thereafter, in concert, opera and oratorio, she was heard in many different cities of the United Kingdom, and soon won general and critical praise. She came to this country in 1865, her concerts being under the management of Mr. H. L. Bateman, and her first appearance in Boston being made at the Music Hall on the 4th of October of that year. During the season of 1865-6 and also the succeeding season of 1866-7 she gave concerts in nearly all the chief cities of the Union, and with unequivocal and uninterrupted success. Mme. Rosa first appeared in opera in this country at Springfield in February, 1867, in company with Sig. Brignoli, Sig. Ferranti and others, and her first appearance on the operatic stage in this city was on the first of April of the same year, when she assumed the part of *Leonora* in "Il Trovatore," at the Boston Theatre. In the same week she also appeared in "Norma," "The Barber of Seville," "Lucia di Lammermoor," and as *Donna Anna* in "Don Giovanni."

In the National Peace Jubilee of 1869 Mme. Parepa-Rosa was the principal solo vocalist (Miss Adelaide Philipps sharing the same honor), and she obtained at that time tremendous success by her interpretation of Gounod's "Ave

Maria," of the solo to the "Inflammatus" of Rossini's "Stabat Mater," of "Let the Bright Seraphim," and the "Star Spangled Banner." In the fall of 1869 she undertook, with her husband, Carl Rosa, the organization of an English opera troupe for America, in which she was principal soprano and he leader of the orchestra and general director. The troupe was, on the whole, the finest of its sort which the country has ever known. It included Miss Rose Hersee as soprano, Mrs. Seguin contralto, Mr. Castle as tenor, Mr. Campbell as basso, Mr. Albert Laurence as barytone, and Mr. Seguin as buffo, and was provided with a splendid orchestra and finely drilled chorus. Its success, both in the artistic and the pecuniary sense, was really extraordinary. During the season of 1870-1 she returned to England, and for the restoration of her health remained quietly at her home in London for most of the twelvemonth. In the fall of 1871 she again returned to America with her husband, and reorganized another excellent English opera company, of which Mrs. Van Zandt, Miss Clara Doria, Mr. and Mrs. Aynsley Cook, Mr. and Mrs. Brookhouse Bowler and the Seguins were members. At the second visit of the English company, in the spring of 1870, they appeared in the Music Hall, and Weber's "Oberon" was made a great feature. During the second season just mentioned, Cherubini's "Water Carrier" was brought out in Boston for the first time in America, and previous to its production in London.

Madame Rosa's last appearance in this city was made January 27, 1872, at the Boston Theatre, when she appeared as *Leonora* in "Il Trovatore." In May of 1872 the company and Madame Rosa bade farewell—in her case, as it has sadly proved, forever,—to the New World. During the winter of 1872-3, Carl and Madame Rosa, after travelling for health and pleasure on the continent of Europe, visited Egypt, and in Cairo, as had been arranged for, Madame Rosa appeared in a series of grand operatic performances before the Khedive. During the present winter, Madame Rosa has interested herself with heart and hands in her husband's English opera troupe, which had already appeared with great triumph in Liverpool, Birmingham, Manchester, and the other principal provincial cities of England. It was her intention to have joined the troupe in person when it performed in London, and she also was occupied just before her death with plans for a new American season.

Previous to her first visit to this country the artiste had been married to one Captain Carville of the English army. He died soon after her arrival here, and between her first and second visits she was married to Carl Rosa, a famous violinist and musician, and a man of superior character and culture.

Madame Rosa was herself a woman of great intelligence and of excellent education. As a linguist she was remarkable, speaking and writing fluently and correctly in English, French, Italian and Spanish, and also speaking and writing German respectably. It is said that she once translated one of Charlotte Brontë's novels into Italian. The leading traits of her character were decision, energy, honesty, good sense and good temper. Her intellect was vigorous and active. She had strong and deep religious convictions, and her whole career was marked by high fidelity to duty and to conscience.

12 HOTEL BOYLSTON, Jan. 23, 1874.

Parepa Rosa! A woman of the highest culture, endowed with innumerable talents, pre-eminent among which stood her high gifts as a singer. A true and honored priestess in the temple of our sacred art, to which she devoted her life, energies and her superb voice. A pure-minded woman, a charming, sparkling, clever companion, a true friend, a most loving and devoted wife, beloved, adored by him whose faithful partner she was. A very woman, longing for the joys and blessings of

motherhood, and dying, because fate snatched these away from her. Too young, too fair, too endearing to be taken away from her love, her friends, from her art, and deplored with bitter tears by her true and admiring friend,

ERMINIA RUDERSDORFF.

Madame Parepa-Rosa.

The announcement of the death of Madame Parepa-Rosa will give to hundreds of thousands of Americans a shock as of personal bereavement. Since she first captivated great audiences in New York in the early fall of 1865, she had been, all things considered, not only the most widely known singer in the country, but the chief favorite of American audiences. Her kindly, honest face and simple, winning manners gained her the sympathy of an assembly before the first notes of her glorious voice were heard. The romantic but true story of her life has been often told,—the noble birth, but humble circumstances of her early years, the careful training by her mother, who nevertheless discouraged as long as possible a professional career, her first triumphs followed by numerous and profitable engagements in two hemispheres and on three continents,—but all this might have been and has often been told, with variations, of others less gifted than she, and far less deserving. But few singers have taken and retained so strong a hold as hers upon the hearts of the people, while satisfying the ears of the most exacting critic. Few have displayed such broad and many-sided genius and culture in the concert room, on the lyric stage and in oratorio. Few, alas! have combined sincerity, sweetness of temper, simplicity of manners, purity of character, in such a marked degree as she. Few, in short, have so thoroughly deserved respect as well as admiration. The world has lost no less a true, lovable woman than a great *artiste*.

It would be an untruth to class Madame Rosa with the greatest of operatic singers even of our own day, and it was by no means in opera that she was heard at her best. It was a singular, almost paradoxical, fact that, while her sympathies were so broad and her affections so strong, she was so little capable of expressing the intense phases of emotion either in action or in her voice. We remember but once to have seen her so overcome by her feelings that we could detect the "tear in her voice," and that was, smile who will, when, on the opening day of the first Peace Jubilee, she responded to a tumultuous demand for a repetition of "Inflammatus." In oratorio Madame Rosa was superb, unequalled by any soprano of the present generation, at least by any that has been heard in this country. Her method was absolutely correct; her strong religious feelings made her rendering reverential, as is proper in sacred drama, and, it is needless to say, her clear, pure voice, of remarkable strength, flexibility and compass, was equal to the most exacting demands of the composer. As a ballad singer, too, she was a favorite everywhere. An extraordinary popularity was gained for that pretty trifle "Five o'clock in the Morning" by her delightfully fresh and arch manner of singing it.

No singer was ever more sensible of her obligations to the public than Madame Rosa. Did anybody ever know her to refuse, however weary she might be, to repeat a piece that was demanded—to use her own phrase, to "disappoint the audience"? Her invariably cheerful response to requests of this kind was not solely to be attributed to her desire to be "obliging." She had a wonderful sense of justice which manifested itself variously. It led her to give to her audiences not only all that had been promised, but as much more as her hearers thought themselves entitled to. It led her to sing the music as it was written by the composer, with strict fidelity, so that she would have felt that her duty was not done if she omitted a note from or added a note to it. It is to be credited with the completeness of the

arrangements and the faithfulness of the details of the opera troupes of which she was joint manager, and it accounts for the admirable discipline maintained in the company. Of course much was due to her fine executive abilities; but perhaps even that characteristic arose from the trait we have mentioned, conjoined with unusual strength of will. Madame Rosa was from all these causes a friend to the public, and a friend to true art, as well as the favorite of the public and of her fellow-artists. Her cordial admiration for our country, where her best triumphs were won, further endeared her to Americans; and in this sincere grief that will be felt at her death—deep as will be the sorrow that her noble voice is to be heard no more—many mourners will be most deeply moved by the recollection of her virtues of mind and heart. —*Advertiser*, Jan. 24.

Concert Room Construction.*

[Concluded from page 164.]

In regard to the orchestra, Mr. Statham considers that the placing of the various performers not only so as to be well heard by the audience, but so as not to incommode or interfere with each other, has been almost entirely overlooked in most cases. It is generally considered sufficient to make a tier of semi-circular stages, one behind another, and the band and chorus fit themselves into these in a kind of promiscuous manner, while the solo singers find room where they can in the narrow strip left for them in front of the band.

This might have done very well in old days of smaller performances, and when the band was used much more in conjunction with the chorus than it now is, and for the most part played the same notes which the chorus sung. Now the case is very different; the modern band is much more powerful and brilliant than the old one, and is mostly used quite independently of the chorus, and in a different manner; and the usual construction of the orchestra, which crowds the band and chorus together, is a double disadvantage. The band is immediately backed, not by any sound-reflecting substance, but by the mass of the chorus, whose dress forms a body of sound-absorbing material; and on the other hand the singers are liable to be put out and disturbed by the noise of the particular instruments close to them. The construction of an orchestra which I would propose as an improvement, is to enclose the band with a kind of wooden shell or sound-board bending round them in the rear, and coming under their feet to the front, the stages on which they stand being carried by framing at intervals. The sound-board would be carried above the heads of the upper rank of the band and bent forward over them to some extent; and then above and behind this and on the upper level would be ranged the chorus seats. By this means I expect that the sound of the band would be thrown forward into the room, while at the same time the sound especially of the louder instruments, the brass and drums (which are always at the back) would be to a certain extent veiled from the singers, who would be able to hear their own voices better, and hear the band as a consensual union of instruments, instead of having here and there a particular instrument close to their ears, drowning everything else.

The orchestra as planned in the drawings is intended to accommodate a band of about eighty; a good average number for the best class of band. It may be useful just to mention how the instruments are generally placed, and what space is required for each. A band of this size would include about thirty-two or thirty-four violins, divided into first and second, and occupying the lower stages to left and right of the conductor (who faces them); about twelve tenor violins placed in the middle of the same stages, between the firsts and seconds; and from eight to ten violoncellos, and nearly the same number of basses, which are usually divided and placed half on each side, behind the violins. Then there are the quieter wind instruments, the wood instruments, almost always eight in number, which should range in a row behind the tenor violins, as sometimes they are kept more to the left; and at the

back are placed the drums, and on each side of them the brass instruments.

If the stages are made about three feet wide, it will be found sufficient for the violins; the two back rows should be wider to allow plenty of room for the larger stringed instruments. About three feet longitudinally should be allowed for each violin, and about a foot more for the violoncellos; the basses, which are very bulky instruments, must be reckoned as requiring nearly five feet to each player. A platform the width of two stages should be left in the centre of the two top rows for the drums, which for want of such a provision are often very inconveniently placed. The wind-instrument players require little more than easy standing room longitudinally, their instruments not necessitating much action in playing. These details are not quite superfluous, as I knew a case where an architect was instructed to provide for a band of sixty, and very conscientiously provided standing room for sixty persons, which did not quite answer. The organ should be at the back of the whole, behind the chorus, to whom it is the greatest assistance; and it should, wherever possible, be rather spread out laterally behind the singers than projecting forward among them in a square mass; the latter is the almost universal arrangement, but it is bad, as it places a part of the chorus on each side in a recess where they are not well heard and cannot hear each other; which latter point, it should be remembered, is an essential for satisfactory performance.

The rest of the space behind the singers would be filled up with a wooden partition like that behind the band, or it may be partially filled by carrying round some of the larger organ pipes in a segment of a circle, which might add very much to the architectural effect. In the organ height has to be provided for a pipe 32 feet long, which is the longest used; but these larger pipes may be placed below the level of the visible organ case; they will be just as well heard, it being an understood thing that the organ is connected with and supported by the same system of timber framing which carries the chorus seats. The organist should always be placed below in front of the whole orchestra, which, now that the electric movement can be applied, is easily done. This is most important; for when the player is caged up close under the instrument he cannot possibly tell what effect he is producing; but there are very few concert rooms in England where this has been attended to. Lastly, the solo singers I would have advanced on a small protecting platform of their own, so as to be a little nearer the audience, and further from the band; by this means not only will their voices stand out better, but they will not be incommoded by the too near proximity of the band.

These deviations from the regulation arrangement of the orchestra would, I believe, conduce to the more successful and clear performance of music on a large scale, and to the comfort and ease of the performers in going through their work. The auditorium, it may be observed, is not unlike that of Exeter Hall in general arrangement, but the seats there are not arranged on a curve, and the proportions of Exeter Hall are broader and shorter. But, ugly and faulty in many ways as that time-honored room is, I have never heard the effect of oratorio choruses on a large scale so clearly and satisfactorily as from the back part of Exeter Hall. I attribute this to the raised seats and to the position of the audience directly facing the performers; the ceiling is low, and it is a question of simple conduction of sound. In fact there is too much sound for the place; and I believe that rooms built on this principle, and with the best acoustic materials and arrangement, might be made much longer than they commonly are, without at all losing the effect of the music.

In my sketch plan the auditorium is 150 feet long, exclusive of the space in front of the audience. The length from the front of the orchestra to the back of the hall in St. George's Hall, is about 140 feet, and a flight of steps at the back rises to about eight or ten feet above the floor level. From the manner in which a band at the other end can be heard at this extreme point, I have no doubt that with proper construction the room might be prolonged 100 feet further with success. So also Exeter Hall might be prolonged, without the gallery, to a very considerable extent, with improvement to the effect.

In a discussion which followed the reading of Mr. Statham's paper, Mr. T. Roger Smith referred to the Crystal Palace. There, he said, you have an orchestra capable of holding

* Architecture Practically Considered with reference to Music. A Paper read before the Royal Institute of British Architects. By H. H. Statham, Junior, Associate. (Printed with the Transactions of the Society.)

4,000 performers, and you have a place which it is the proud boast of the directors has never yet been completely filled, even when there have been 100,000 persons present.

At some of the oratorio performances they have been able to bring from 15,000 to 18,000 people fairly well within the range of the music. Now there is no question that you get most surprising effects in the musical performances at the Crystal Palace. You get a vast sense of the mass of sound, and at the Handel Festival performances, the chorus being well selected and carefully posted, you get the full quality of sound and great precision: and it seems to me that hearers centrally placed experience but little loss of distinctiveness, considering the large mass of sound there is to be heard, and even at a greater distance from the orchestra you hear surprisingly well: a circumstance, I think, mainly due to the large hollow covering of wood with which the orchestra is roofed over at an exceedingly low pitch compared with the height of the building, and to the excellent shape and resonant construction of the orchestra itself. Another point noticed by Mr. Statham is well illustrated by the Crystal Palace—the great inconvenience of music rooms with flat floors. Orchestral performances of a high character take place in a separate portion of the Palace, which will accommodate, speaking at a guess, 3,000 or 4,000 people. Nearly the whole of these are seated on a level floor, and it is a matter of great difficulty to find a thoroughly good place in any part of the room in which you can hear the music with perfect satisfaction; the effect of its brilliancy seems deadened, and its distinctiveness is marred by the neighborhood of the different heads of people in front of the hearer.

Mr. E. Roberts confessed to some little surprise touching one prominent observation in the paper. In referring to oval and circular forms of buildings, Mr. Statham did not state that practically the circular form of building was the worst form possible for music unless rendered unreverberative, as in the auditorium of a theatre, by a series of boxes and draperies, or some draperies projecting from the face, to obliterate the effects of the circular form. The circular and the oval form constituted a whispering gallery, so to speak; and if the building was intended for music it was absolutely necessary that some steps should be taken to prevent the circulation of sound, which was destructive of musical gratification.

I recollect that not long ago a paper was read in this room descriptive of a large oval building, and a statement was made as to the extremely satisfactory nature of that building in regard to its acoustic qualities, the success claimed in that respect being greater than had ever been achieved before. I was disinclined to dispute that statement, and I do not think any observation was made upon the paper. But I think the building, perhaps one of the largest ever erected, has been properly stated to-night to be one more suitable for spectacles than for music; and I can perfectly understand the reason for the remark being made about the building being more beneficial for sound with the scaffolding in it than when it was finished, because the impediments broke the sound, and there was less reflection from the walls. I have been on the platform of that building, and found my voice and that of other people came back like the blow of a hammer in our faces. That shows that it cannot be a good room for music; and though when it is well filled with innumerable ladies' dresses, and when the boxes and galleries are fully occupied, and with the velarium, no doubt it becomes less objectionable; and I think it could be made one of the most perfect for music if draperies were to be projected, or if in some other way reverberation and reflection were to be prevented. Such draperies should be all round, even behind the orchestra; it might thus become an excellent place for music. But without that expedient it is, I think, the very worst and most unsatisfactory place for music, except perhaps the Crystal Palace. I have heard the Crystal Palace applauded. I have sung there myself, and I have always observed that the music never closely follows the baton. Perhaps I may be hypercritical. I know that my voice follows the beat of the baton, but have frequently felt I was singing a solo, because the majority of the singers follow the sounds which come to them instead of attending the baton; the result is, that there is a dragging of the choruses, which to me is very unpleasant. I go there occa-

sionally to see if there is any improvement, but I must say I prefer to go elsewhere than to the Crystal Palace to hear music. I am speaking of the great transept, and not the small concert room. Another building referred to by Mr. Statham was St. George's Hall. I should like to have heard his reasons why he considered that so bad for music. I have spoken and sung there myself. My idea of the reason of the failure is the reflecting spaces over the galleries and elsewhere, and you get a number of the reverberations from very hard walls which are undraped.

The Chairman (Professor Kerr): Mr. Statham stated that the organ builder advised the same form of arrangement for Albert Hall.

Mr. Roberts: I should doubt very much the satisfactory effect of the circular building suggested by Mr. Statham for chamber music, unless it were with the restrictions to which I refer, that is the breaking up of the circulating surface by draperies. Of course we are all familiar with the effect of draperies. On one occasion I was asked to offer suggestions for preventing the extraordinary echo at the Corn Exchange at Northampton, and I experimented on the effects of sounds from several positions, and having persuaded myself that some curtains at one end would suffice if the singers or speakers were in the centre of the hall, I so advised, and it was tried with success. Reverting to the subject of the shape of music rooms, and speaking practically, my own experience induces me to think that the best room, though a small one, is that in Hanover Square. That room has sides unbroken, but it has a gallery and draperies at the end. There is not any cove to the ceiling, and there is no reflection. A coved ceiling tends to cause reverberations which are unpleasant to the singer as well as destructive of musical accuracy. With regard to the Albert Hall, I may mention a circumstance which I have not read of or heard stated by any student of acoustics. I was invited there with many of our Fellows to test the acoustic properties of the Hall; and on every occasion I observed that the sound appeared to form a curve, and as I was passing from one part to another, and departed from that curve the sound flattened, as though the vibration, in departing from the space within the curve lessened and the note was manifestly out of tune. It was not only once but perhaps twenty times that I observed it, and intentionally tested the fact. On approaching the instruments or voices, I found they were perfectly in tune, but outside a sort of parabolic space they sounded flat. That may account for the remarks I have often heard that the singers were out of tune, while others have denied it, because if I am right the effect produced in some parts of the building would be really as if the tone was flat. My own belief is that the voice does not cause the same number of vibrations in the atmosphere except in particular directions. The amount of variation I cannot state, but I speak of it as an effect I have observed several times.

Mr. John P. Seddon said: I am not a musical man myself, and should not have risen to join in the discussion excepting that I wish to say a word with regard to what has been suggested about the position of organs in churches. I was surprised to hear Mr. Statham suggest the transept as being in his opinion the best situation for the organ, because from all I have heard I am inclined to think an organ fixed in the transept is apt to speak to the end wall at the opposite transept, and produce a harsh effect. I was consulted with regard to the arrangement of the organ in Great Yarmouth church. It was proposed to place it in the transept, and I gave the above as my opinion, but it was fixed there under the advice of the organist, and afterwards all confessed it was a mistake, although in that case the enormous size of the arches between the transepts and the aisles gave special facility to the instruments to speak right and left. In the smaller church of Christchurch, in Victoria Street, the organ is placed in the eastern part of the aisle facing west, with space all round it, and such a position seems preferable. The ordinary method of poking the organ into a box cannot be right. As regards the arrangement of pipes, it appears that the usual fancy pyramids are not consistent with the requirements of the instrument, and entail serious musical difficulties, and after all many are often dummies. Organ builders are too complacent in telling architects they may arrange them as they like. They should explain what is the practical need, and the architect would then design his work accordingly.

The Chairman: Before putting the vote of thanks I would beg to ask one question. I may appear ignorant in so doing, but it seems to me a common

sense question—Why not place the organ, as you say, at the back, the band next the organ, and the chorus in front? If there is any reason against that I should be glad to hear it.

Mr. Statham said: With regard to the Crystal Palace, I have never attended one of the Handel Festivals there, but it has been described to me by friends, in whose judgment on such a point I have confidence, that the result of the large chorus there was not what might be expected from their number. That confirms me in thinking that these large performances, though they may produce grand effects now and then, are not calculated to realize music as an artistic language, but only as a series of effects. With regard to the circular room, I have shown the buttresses brought forward into the room, and the walls might be further broken up by statuary, to prevent it acting as a "whispering gallery;" and the roof, if an exact circle in section, should be divided into panels, in cantos. There is a great difference between the effects of music in a large room and a small one. In a room in which the circle is not more than thirty or forty feet from the centre, there is hardly time for an echo; but when you get to 250 or 300 feet there is room for a distinguishable interval between the sound and the echo. I should have more confidence in a small room on this type, than in a large one: I should think it a good form of room for delicate musical effects, and there is something pleasing and symmetrical in the circular arrangement of the audience. With regard to organs in churches, I contemplated, in my remarks on that subject, a wide and not very deep transept. This position for a church organ was recommended by Mr. Best, the organist of the Albert Hall, who is certainly one of the best authorities we have. My own opinion is that, for musical effect, it should be placed at the west end of the church. With regard to Mr. Seddon's remarks as to the arrangement of the pipes, it should be understood that the pipes in an organ are not placed in the order of the notes of the musical scale, but the larger pipes, which form the lower tones, are divided and placed at each side, and the smaller ones in the centre, in a perfectly symmetrical arrangement: this is necessary in order to ensure an equal distribution of wind to large and small pipes. The design for an organ front, therefore, with large wings and a low centre, symmetrically treated, is the correct expression, in design, of the internal arrangement. With regard to the Chairman's suggestion, I think it important that the band should be near the conductor, as their work is much more delicate and intricate than that of the chorus, and they must be in more intimate relation with the conductor; and as they have to accompany solo singers as well as the chorus, their position between the two is desirable. It may be added that in modern oratorio performances, the organ is not much used, except in choruses, and when the chorus are singing, and therefore its place is naturally in close contiguity to the chorus-singers, more especially as it affords material assistance in keeping them together and in tune.

Old and New.

[From the London Musical World.]

On several occasions, lately, we have directed attention to the manner in which public taste is either calling for, or sanctioning, the revival of the music of the past. About the facts involved there is little need to give particulars. Everybody who observes what is taking place in the world of art must be familiar with the strong evidence of a desire to know more of neglected and almost forgotten masterpieces. Our present purpose, in view of a fact so obvious and interesting, is to speculate upon its cause and significance. Cause it must have, like every effect; and not less surely has it the significance of a mission to work out results in its turn. If there be anything positive in relation to the physical world, it is that nature is not handed over to the control of accident. It has fixed, unalterable laws, to the working out of which everything, from planets to "ultimate atoms," contributes in its degree. We believe the same obtains in the world of mind. Ideas are sown, take root, grow, and decay in giving birth to others—"that which thou sowest is not quickened except it die"—not as blind Chance would have them, but as the process is necessary to the ultimate highest development of our race. Bearing this in mind, we see every wind that ruffles the surface of public opinion arising in necessity, and charged with good. What, then, is the origin of the musical revivalism now fashionable among us, and what its tendency? As regards the first part of the question, something must, no doubt, be allowed

THE MUSIC TO

RACINE'S

ATHALIE,

WITH AN ENGLISH ADAPTATION OF THE LYRICS,

By

M. BARTHOLOMEW, ESQ.

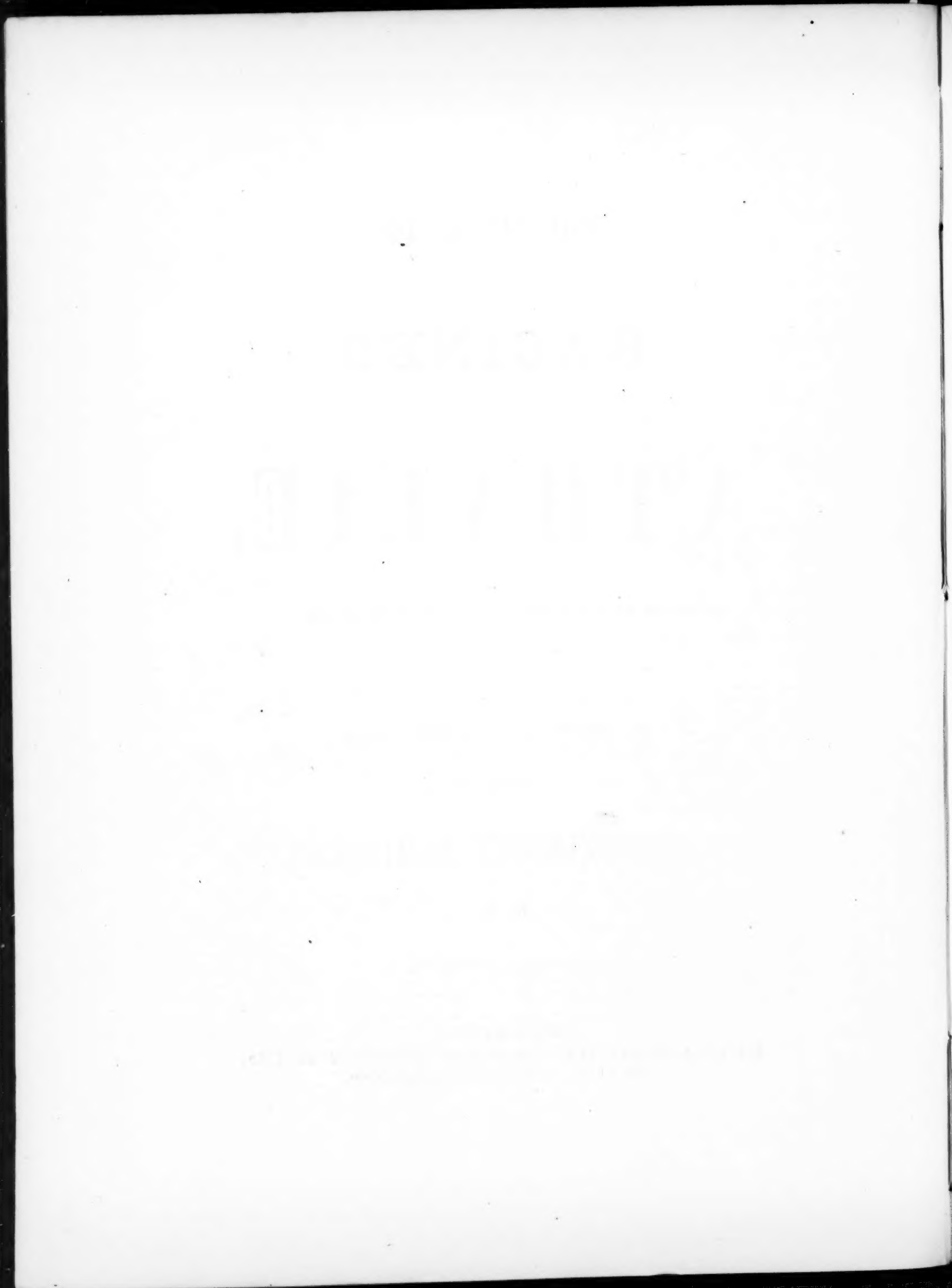
COMPOSED BY

F. MENDELSSOHN BARTHOLDY.

OP. 74.

POSTHUMOUS WORK, No. 2.

BOSTON:
PUBLISHED BY OLIVER DITSON & CO.
NEW YORK: C. H. DITSON & COMPANY.



ATHALIE.

OVERTURE.

Maestoso con moto.

PIANOFORTE.

The musical score is written for piano and consists of five systems of staves. The first system begins with a piano (p) dynamic and a tempo marking of *Maestoso con moto.* The second system features a crescendo from piano (p) to fortissimo (sf), followed by a decrescendo back to piano (p). The third system starts with a fortissimo (sf) dynamic in the treble and a mezzo-forte (mf) dynamic in the bass. The fourth system begins with a fortissimo (sf) dynamic in the treble. The fifth system continues the fortissimo (sf) dynamic in the treble. The score includes various musical notations such as notes, rests, and dynamic markings.



for a prevalent state of intellectual activity. Within the range of that activity, *par et simple*, there is no consideration for anything except materials to work upon. "Fresh fields and pastures new" is the universal cry; what sort of fields and what manner of pastures being a secondary consideration. Naturally, therefore, we find the musical intellect, at a time when contemporary genius cannot satisfy it, going to the past, and rummaging dusty closets for mouldy and neglected treasures. But we would fain believe, the prevalent revivalism means more than a desire to gratify a mental appetite. Let us endeavor to trace its origin elsewhere.

In every department of human life, ignorance is darkness and slavery; knowledge is light and liberty. An ignorant community is the sport of whatever idea happens to come uppermost; it is the natural prey of the quack, whom it follows as the little children of Hamelin followed the "pied piper," all unconscious of and careless about the Whither. A musically ignorant community has not only the low tastes inseparable from ignorance, but it blindly accepts what real or pretended leaders of musical thought say is good for it. A fashion in music, under circumstances like these, can as easily be made as a fashion in dress, and just as the entire *beau monde* goes right about face at the command of a man milliner dictating from the first floor of a house in the Rue de la Paix; so the ignorant public will accept whatever musical thing is put before them with sufficient persistence and assurance. Hence the seemingly illogical and arbitrary mode in which composers and their works are taken up and petted only to be set down and kicked. Meanwhile, the true and right in art remains, just as the sun continues to shine when clouds hide him from our view. It is to a full perception of this fact that the cultured musical community ultimately arrives. With knowledge come better taste, a wider outlook, and larger sympathies. And thus do we see vindicated the deathless principle of true art, not only as an abstraction, but in its relation to the human mind. Protestant writers are fond of telling us that there never was a time when the "pure doctrines" of Christianity were without faithful witnesses. We may as justly—perhaps, more justly—say of the true in music, that it has always had adherents, whether found in the crudities of early works, or in the polished utterances of modern masters. And, as the true and the beautiful can never be anything else, it follows that a cultured community cannot be in sympathy with the productions of one age alone, but must embrace, in a greater or less degree, the productions of all ages. Have we here a clue to the spirit of revivalism that more and more spreads among us? It will not be dangerous to answer "Yes."

The conclusion just reached is one of exceeding comfort at a time when, as now, new theories are starting up, and being advocated with remarkable volubility and persistence. It is no purpose of ours to judge those theories in the present article. The questions they involve are wide, and not to be answered in a few off-hand words. But the fact may be stated that those theories cause grave disquiet to very many earnest and intelligent lovers of art—disquiet not at all lessened in view of the eloquence and devotion with which they are enforced. Apart from considerations of results, we have nothing but praise for the advocates of what is called the "Music of the Future." They have the true missionary spirit in them—the faith that can move mountains. We see them rapidly finding more and more ready access to the public through the press; they crop up on platforms everywhere as lecturers and teachers, and they spare neither money nor labor to give their theories a practical illustration in our concert-rooms. No wonder that such earnestness makes an impression, but we see in it, and its results, no cause for alarm. Assuming that mischief is being done, it should be remembered that there is generally most smoke where there is least fire, and that a single flurrying goose can agitate the water for a long distance on every side. Nothing is more astonishing than the deceptive power of fussiness and noise. When Gideon led out his three hundred men armed with bright lamps and strong lungs the Amalekites mistook the apparition for that of a vast host, and took to their heels forthwith. Let us not be imposed upon in a similar fashion. But there is a more abiding source of confidence in the fact that not only is true art immortal, but only true art can live. Those who are concerned for the future of the vital principles of music take upon themselves a perfectly gratuitous burden. As well may a man trouble himself for the appar-

ently waning moon. The moon is all right, and so is musical truth; wherefore let "weak-kneed brethren" comfort themselves.

Dwight's Journal of Music.

BOSTON, FEB. 7, 1874.

Our Home Music.

We think nothing can be more timely, or more just, than the following eloquent and earnest plea, which we are permitted to print from the Speech by the Hon. ROBERT C. WINTHROP, at the Annual Dinner of the Harvard Musical Association, Jan. 26, 1874.

I am greatly honored, Gentlemen, in being numbered among your invited guests this evening, and I am sure that the best way of showing my gratitude will be to make my acknowledgments brief. I came here, indeed, only to manifest my interest in the objects of your Association, and to express publicly, as I have often done privately, my obligations, as a lover of music, to your excellent President, for all that he has done, and all that he has written, for so many years past, in the cause of musical culture in Boston.

It was with real regret and concern that I learned, a few days ago, that your Symphony Concerts had not thus far, during the present season, received an adequate public support. How far this may have resulted from the change which has been made in the manner of disposing of the tickets, and how far from the financial embarrassments of the community, I may not venture to pronounce. But I cannot help feeling that the poorest economy which could be resorted to by any friend of musical entertainments or of moral and æsthetic culture, is to withhold his patronage from a class of concerts, so moderate in their cost, and so popular in their character.

It is now nine years since this Symphony Series was regularly organized. It has thus stood the old classical test:—*Nonnum prematur in annum*. And I do not hesitate to express the opinion, that during this period, apart from all the pleasure these concerts have afforded, they have done more than all other things combined to educate and elevate the musical taste of our community. They have now fairly become one of the recognized institutions of Boston. To some of us they have become, not merely one of the luxuries, but, I had almost said, one of the necessities, of life. For myself, certainly, I would not have exchanged the satisfaction, and recreation, and inspiration I have often derived from them, for any other public secular enjoyments which have been within my reach.

It has happened to me, Mr. President, in the course of my life,—if I may be pardoned for the egotism of saying so,—to have met with not a few fortunate opportunities of hearing the best music. I heard the *Elijah*, in London, on the second night of its original performance, with Mendelssohn himself wielding the baton. I saw Verdi conducting the first representation of one of his own operas, on a Queen's night, at Covent Garden nearly thirty years ago. I have heard the *Israel in Egypt* under Costa's lead, with an orchestra of five hundred, and with a perfectly trained chorus of four thousand voices, and with Mr. Simms Reeves for the solos. I have heard Beethoven's Ninth Symphony, by a hundred picked performers in Vienna,—and we all know what picked performers in Vienna are,—with the Song of Joy sung by the artists and chorus of the Vienna Opera, in presence of the Emperor and Empress of Austria, on the 100th Anniversary of

Schiller's birthday. I might recall other occasions of the same sort, and hardly less memorable.

All these, however, were accidental ecstasies,—momentary raptures,—to be remembered forever, but to be enjoyed only once in a life-time; and I should no more think of comparing them with the sober certainty and assured satisfaction of good music, at stated intervals, at home, than I should of comparing a passing glance at Niagara, or Mont Blanc, with the quiet daily enjoyment of the rural beauties of Brookline, or of the bolder scenery of Beverly Shore or the Berkshire Hills.

What we need, and what we have a right to demand, and what we ought steadfastly to support, is good stated music at home. We owe it to ourselves and to our children, and we owe it not less to the accomplished musicians who reside among us, whether native or foreign, to have regular concerts of our own; and it ought to be accounted a matter of loyalty to our city to sustain them with a liberal and generous hand, for the good of the community, even if not for our immediate personal gratification.

We have as fine a Hall for the purpose as almost any in the world, with its charming Statue, and its magnificent Organ. It requires only a little better ventilation, and a little more elbow-room, for some of us "whose shadows broaden as our Sun declines," to render it quite perfect. We have the old Handel & Haydn Society for the grand Oratorios, and the new Apollo Club for the charming Glees and Part Songs. Long life and prosperity to them both! But this Association has furnished the crowning complement of the whole. It would be a reproach to our civilization, and our liberal culture, if any of these organizations were to fail for want of patronage. But no one of them is more entitled to support than that of the Symphony Concerts.

Without them, we should have been almost strangers to the splendid instrumental compositions of Beethoven and Mendelssohn, of Mozart and Haydn and Schumann. We might have had scraps and snatches of them,—an Adagio from one, an Andante from another, a Scherzo from a third, a Finale from a fourth,—elegant extracts, served up in exquisite style by some itinerant orchestra, to catch the popular ear. But we could never have had them, as this Association has given them to us, in all their grand unity and entirety, with all their parts following each other in dramatic sequence, like the successive Acts of some great play of Shakespeare.

I trust, Mr. President, that the time is past when we are to be dependent for our musical entertainments on the occasional and capricious visits of artists from other countries or other cities. We will welcome them when they come. But we have a right to Stated Music of our own, and the experience of the last nine years has proved abundantly that we can have it. Doubtless there are grander orchestras than you have been able to supply us; or than you could have supplied, perhaps, even if your treasury had been more adequately replenished from year to year. I would certainly speak with nothing but admiration of the attractions and perfections of Mr. Thomas's Band, which is just coming to pay us another of its "angel visits, few and far between." We shall all go to hear them; and we shall all be rewarded for doing so. But I cannot help recalling in this connection,—with the change of a word or two,—the lines of an old poet:

"What tho' some charming caterer Thomas
Hangs a new Angel two doors from us;—
I hold it both a shame and sin
To quit the true old Angel Inn."

Now, my friends, our Music Hall next Thursday afternoon, if never before, with Carl Zerrahn as the Conductor, and Mr. Lang at the Piano; with a

charming Overture of Mozart to begin with, and a glorious Symphony of Beethoven to end with; with the Prelude to a new Cantata by an accomplished American composer; and with Longfellow's touching Ode on the 50th Birthday of the lamented Agassiz, set to music which, to assure us in advance that it will be as full of soul as of science, needs only the name of Otto Dresel;—the Music Hall, I repeat, next Thursday afternoon, with all this feast of good things, and with the genial countenance of your President, ever welcome in its accustomed sphere in the gallery, this will surely be the "true old Angel Inn" for us, and for all the music lovers of Boston; and there ought not to be an unoccupied seat in the Hall.

Let me only, in conclusion, express the earnest hope, that this, and the few other opportunities which remain to us this season, may not be neglected by our fellow citizens, to make amends for any meagre attendance during the past months; and to show that the Stated Concerts of this Association are still held in the high estimation which they so richly deserve, and will not be suffered to die out.

Euphrosyne Parepa Rosa.

The world mourns a great singer and an estimable woman cut off in the fulness of her powers. The shock of this sad and unexpected news was very widely felt. Whoever knew the artist or the woman had an admiration for her rare and noble qualities. No singer of our day was quite so widely known and prized both in the Old World and the New. No one in the same period has performed so great an amount and variety of admirable work, or won so many publics, of all shades of culture, to a warm appreciation of her merits. And this in spite of the pretty general admission that warmth, at all events depth, of feeling, was not among the chief characteristics of her singing or her nature. Nor was the halo of ideality about her,—of that true Art enthusiasm, which burned in such high priestesses and queens of song as Malibran, and Jenny Lind, and Bosio. This would have saved her from what pained the truest friends of Art sometimes in the midst of her most splendid triumphs, the common temptation of singers to indulge in cheap effects which catch the crowd, but grieve the spirit of the noble music which the singer is interpreting, (such as pitching the voice up to a high note and holding it out inordinately long just at the close of the great song of faith in the *Messiah*). It would have saved her, too, from too much condescension to the tasteless portion of an audience in singing and repeating ballads and show pieces whose only merit is that they are apt to "please."

But we could respect her honesty and frankness in all this; there was no false pretence or meanness in it; she would frankly say: "The popular applause is the criterion; what sets the hands to clapping is the right thing to do again." In fact she was true to her nature; hers was a good-natured, cheerful, kindly, sociable spirit, fond of publics and eager to oblige them; she was large and generous in her sympathies, never so happy as when she felt she pleased the greatest number. And her power to please was queenly and superb. Her gifts, of voice, and intellect, and character, and culture, were of a remarkably high order. No more than justice, on the whole, is done to them in the biographical sketch of her, and in the estimate of the artist and the woman, which we have copied on another page. Nor have we need to add aught to what we have written from year to year of her appearances in Concert, Oratorio and Opera in this city. We have always acknowledged her as a great artist; and if we have made some slight deduction from the perfect character as artist, in the highest

sense, which just now is so freely claimed for her, it is not because we wish to dwell upon the negative, but because truth is always better than cheap unqualified and fulsome eulogy.

For the bereft partner of her life, Carl Rosa, who so endeared himself to the best friends of music here from that first concert when he stood before us in the bloom of youth, many must feel, with us, the most sincere and tender sympathy. As he is a true artist, he will find real consolation in the religion of his Art. "He that will lose his life shall find it."

Concerts.

HARVARD MUSICAL ASSOCIATION. The seventh of the ten Symphony Concerts, on Thursday afternoon of last week, drew a much larger audience than usual to the Music Hall, in spite of the Thomas concert in the same place only a few hours later, of which all the trumpets of the newspapers had filled the air with proclamation. This was in some measure owing to the peculiar interest of the following unique and attractive programme:

Overture to "La Clemenza di Tito".....Mozart.
Concertstück, in G, for Piano and Orchestra, Op. 92.
[Second time in Boston].....Schumann.
Introduction and Allegro appassionato.
R. J. Lang.

**In Memoriam. Ballad, for Soprano Voice, with
Orchestra: Longfellow's verses on the Fiftieth
Birthday of AGASSIZ (May 28, 1857).
Otto Dresel.

Miss Clara Doria.

**Overture to an unpublished Cantata. [Never
before performed.].....Dudley Buck.
**Capriccio, in E, Op. 22. For Piano, with Or-
chestra.....Bennett.

R. J. Lang.
Fifth Symphony, in C minor.....Beethoven.

The beautiful and noble Mozart Overture, too seldom heard here,—in fact not once that we are able to recall for twenty years before it was revived in one of the Symphony Concerts last year—was capably rendered. And for a glorious conclusion, the old Fifth Symphony, with its sublime triumphal march,—the very beginning of all Symphony experience in Boston (unless we except the efforts of a small amateur orchestral club, who cultivated Haydn and Mozart some fifty years ago), and still the most inspiring of all Symphonies,—was brought out with a spirit and an energy that held the great audience captive, in spite of one or two technical slips, as well as lack of finer outline in the heavenly Andante. These are small sins compared to the dragging of a long Adagio, and the making an Andante of a Minuet, even with the smoothest running of a perfect orchestra.

Mr. LANG seemed to be at his very best, and that beautiful, impassioned, thoughtful, thoroughly Schumann-like *Concertstück* gave out all its meaning and its fire under his skilful and unflagging fingers. The orchestra, too, were careful and sympathetic in their accompaniment. Bennett's *Capriccio* had never been heard here before with orchestra, although Mr. Lang played it in one of his chamber concerts a few years ago. It has the delicate and gentle Bennett traits, considerable charm without much depth, and runs into a fatiguing length of brilliant, difficult bravura. Few compositions make more trying, unrelenting claims on the pianist, and Mr. Lang proved himself in all respects entirely equal to them.

Great interest of course was felt beforehand in the original contributions by two of our own resident musicians. Mr. DRESSEL's setting of Longfellow's beautiful poem dates back almost to the period of that fiftieth birthday; it sprang from a warm sentiment toward the great naturalist, who was his friend, and had been sung from time to time only in the private circle of that now bereft family, always moving Agassiz himself to tears. And now the same sentiment, saddened by his death, moved the

composer to score it with orchestral accompaniment and to present it purely as a tribute to the memory of his lamented noble friend, claiming no credit for it on the score of any musical merits it might have as such. But all who heard it felt that it was a most tender, pure and truthful setting of a poem, which, while all its feeling and its images are musical, yet did not in its form lend itself particularly well to musical treatment. The composition, like the poem, is altogether in a pastoral tone; and indeed the voice, in finishing the simple, pure melodic thread—continuous, not a repeated tune in stanzas—dies away in a long sweet tone and is lost in the Ranz des Vaches figure of the clarinet—in truth a reminiscence of the Pastoral Symphony—with a beautiful and spiritual charm. Twice the movement comes to a full pause, and begins with a new motive in a new key, in accordance with the poem. Miss DORIA, in voice and manner, caught and conveyed the spirit of the work quite perfectly. The instrumentation is rich and warm and thoroughly poetic, full of suggestive traits, for instance where the bassoon tones come in with "Nature, the old nurse." The rendering as a whole was quite successful, in spite of the accidental absence of the score, which of course made the Conductor and all depending on him somewhat nervous. Mr. Dresel had written a harp part, which he was obliged to play himself on the piano.

Mr. Buck's Overture was warmly received, and evidently gave sincere pleasure. He did not write it for the Harvard Concert, or he would have essayed, perhaps, a higher and more serious flight. It is the prelude to a secular Cantata on an incident related in one of Washington Irving's tales from Spanish history; the Cantata will be published in the Spring. The Overture is light, somewhat theatrical, pleasing, if not very fresh, in its ideas; but in its form and treatment shows the facile hand of one who is really musical and well taught. He knows well how to shape a piece of music; it all flows naturally and clearly, and the Sonata form, which he has chosen (the form of the first movements in Symphonies, Quartets, &c.), is fairly and symmetrically carried out. The instrumentation is excellent, effective always without seeming far-fetched. The great *fortissimo* climax at the close, after the manner of Weber's Jubilee Overture, seemed to us a rather gratuitously grand expansion, not demanded by the slight ideas which form the staple of the work, but it was telling and effective in itself. Mr. Buck may well find encouragement and motive for higher aspiration in the success of this experiment. *Paulo majora canamus*: let his motto be.—We think no concert of the season, on the whole, has been so much enjoyed as this was.

The eighth concert will occur on Friday, Feb. 13. Programme as follows: Concert Overture, by Julius Riets; Piano Concerto in C minor [first time in Boston], Mozart, played by HUGO LEONHARD; Song: "Suleika," Schubert, [GEO. L. OSGOOD]—"Krakowiak," for piano [HUGO LEONHARD] with Orchestra, Chopin, [second time]; Songs by Franz and Schumann [G. L. OSGOOD]; third Symphony ["Cologne"], in E flat, Schumann.

Madame CAMILLA URSO will play a Violin Concerto in the Ninth Concert.

MR. ERNST PERABO's two Matinées, on Friday, Jan. 23 and 30, drew listeners enough to crowd Wesleyan Hall. Other engagements robbed us of the first, the "Schubert" matinée, and we can only here record the programme, regretting every lost opportunity of hearing that rich Fantaisie in G, with its broad, noble introduction.

Fantaisie in form of a Sonata, op. 78. G major.
Waltzes, from op. 127.
Rondeau Brillant, Piano and Violin, op. 70.
Drei Clavierstücke, [without opus.]
Impromptu, op. 90, No. 1. C minor.

It surely is a hazardous experiment, unless in the single case of Beethoven, to make a whole pro-

gramme from the works of one composer; particularly so with Schubert, whose tendency, with all his genial inspiration, is to become prolix. But the concert, so far as we have learned, was a success.

The 'Rubinstein' matinee we enjoyed more than we anticipated. The *Allegro* and [for the first time] the Scherzo of the "Ocean" Symphony, recalled the music well in Perabo's fine rendering of his own clear arrangement. The two sets of smaller characteristic *morceaux*,—five from the "Album de Peterhof" (*Pensées, Reverie, Souvenir, Aubade, Nocturne*), and three from the "Soirées à St. Petersburg" (*Romance, Prayer, Nocturne*), contained a good variety of pleasing invention and of poetry, which was rendered with expression. The most striking novelty was Rubinstein's pianoforte reproduction of Bürger's weird and wild "Lenore" Ballad. We can at least say that we found it far more interesting than Rad's Symphony on the same subject; the story is more simply, vividly and clearly told; the whole thing more direct and readily appreciable.

A SWARM OF CHAMBER CONCERTS. For the next month or two we shall have an *embarras de richesse* in classical chamber music. We hardly dare begin to enumerate the various series, for fear that we may never reach the end.

Already in progress are Mr. PETERSILEA'S Recitations of all the Beethoven Sonatas.

Miss ALICE DUTTON'S complimentary concert will take place on the 14th, with the aid of Miss ADELAIDE PHILLIPS, and ought to excite no little interest.

The MENDELSSOHN QUINTETTE CLUB are with us again, and will commence this evening a weekly series of Saturday evening Concerts, at a very moderate subscription price. The plan is a good one, and we trust they will revive a plenty of the standard old quartets, &c., of Haydn, Mozart, Beethoven, &c., which have lain too long unheard, as well as more modern specimens.

Mr. FREDERIC BOSCOVITZ announces three Piano-forte Recitals, at the Hall of the Apollo Club, for Feb. 12, March 5 and 27, at 3 o'clock. The programmes will abound in good things.

It will be a treat indeed to hear some classical String Quartets led by Mme. CAMILLA URSO, and we have great pleasure in stating that she has arranged to give four Concerts in Horticultural Hall, on successive Monday evenings, beginning Feb. 23. Her associates in the Quartet playing will be Mr. HENNIG and other members of the Mendelssohn Quintet Club. Miss CLARA DORIA and Mr. PERABO will take part in the first concert; and a new singer and pianist will appear each time.

Mr. B. J. LANG'S four concerts will be given at Mechanics' Hall on Thursday afternoons, Feb. 19, March 5, 12 and 26.

Three Pianoforte Recitals by Mme. MADELINE SCHILLER, assisted by her friend and Leipzig fellow student, Miss CLARA DORIA, will be sure to attract attention, offering as they do, not only the names of two such favorite artists, but a rich repertoire from works of Beethoven, Schumann, Schubert, Mendelssohn, Chopin, &c. They will take place at Wesleyan Hall on Friday afternoons, Feb. 27, March 13 and 27.

Finally [for we dare not look into a newspaper lest there be more], our sweet tenor singer Mr. OSGOOD, with the admirable pianist Mr. LEONHARD, will begin a fortnightly series of four Saturday Evening Concerts at Mechanics' Hall on the 28th of this month. These will be of the very choicest.

PROVIDENCE, R. I., Feb. 3. The most important musical intelligence at present from our city pertains to the concert given by the Philharmonic Society. This Association was organized about a year ago by a few gentlemen who take a deep interest in musical matters, and seems to be daily growing in esteem. Its chorus is 200 strong, and includes a large part of our best choir and amateur singers. Mr. Dudley Buck, of Boston, is their leader, and under his skilful training they have already made very considerable progress in their ability to render worthily the works of the best composers. Mendelssohn seems to be their favorite, but Haydn, Gade and other classical writers receive a share of attention. The Society has not yet attempted any of the longer oratorios, but has confined its practice to Psalms, Masses and Four-Part Songs. They sang last winter, among other things, Mendelssohn's *Athalie* and *Forty-second Psalm*; and at their first concert this season, Haydn's *Imperial Mass*, and

Gade's *Spring Greeting*. The last composition quite captivated every one, and will be repeated at the closing concert. At the second concert, last Monday evening, Mr. Buck's *Forty-sixth Psalm* was the principal choral piece. I shall not give any extended criticism of this work here, particularly as you will have such an excellent opportunity of hearing it sung at the Festival next Spring. I shall be mistaken, however, if it does not increase the popularity which his Festival Hymn and other compositions have already won for him. The whole Psalm has a very pleasing variety of solos, quartets and choruses, and was rendered *con amore*. The only foreign talent which they called to their aid was Mr. Nelson Varley, who sang the tenor solo: "Come hither and behold the works of the Lord," with his accustomed smoothness and vigor. I think the first number: "God is our refuge and strength," gave the most satisfaction here of any of the choruses. It has a rhythmical flow, and admits of contrasts of light and shade that make it very effective.

The Society will next take up the "Lobgesang" for practice, and will probably find in it work enough to test their best powers.

I should not forget to mention, in connection with these concerts, the "Boston Orchestral Club," which has rendered us very valuable assistance. It has among its members some of your best players, and when reinforced by 10 or 12 more performers, makes an orchestra capable of giving a Symphony in a very creditable manner. They have not only accompanied the chorus but have played an entire symphony at each concert, and the earnest attention given by the large audience shows that the highest style of music is daily becoming better appreciated by the musical people of Providence and its vicinity.

NEW YORK, FEB. 2.—At the second concert of the Brooklyn Philharmonic Society, which took place Jan. 10th, the following instrumental pieces were performed.

Symphony, No. 8, in F, Op. 93.....Beethoven.
Concerto, "Hungarian", (first time).....Joachim.
Mr. Hermand Listemann.
Introduction and Finale, "Tristan and Isolde." Wagner.
Serenade in D minor. [New].....Volkman.
[With Violoncello Obligato by Mr. Louis Lubeck.]
Symphonic Poem, "Les Preludes.".....Liszt.

The vocalists were Miss Emma C. Thorsby, Soprano; Miss Jennie E. Bull, Contralto. This concert fulfilled in every respect the expectations of those who predicted that the present season would be the most brilliant and successful one which Brooklyn has ever known.

In the afternoon of the same day, [Saturday, Jan. 10th], Theodore Thomas gave his second popular matinee at Steinway Hall with the following programme:

Overture, Leonora, No. 1.....Beethoven.
Aria, "Mentre ti lascio".....Mozart.
Mr. Myron W. Whitney.
Symphony, No. 6, Leonore.....Raff.
Overture, Wm. Tell.....Rossini.
Quartet, for Horns.....Marschner.
Messrs. Schmitz, Pieper, Küstenmacher & Kohser.
Trois Danses Allemandes.....Bargiel.
1 Introduction-Laundier. 2 Menuet. 3 Norse Fling.
Song: "I'm a Roamer," Son and stranger.
Mendelssohn.
Mr. Myron W. Whitney.
Introduction, Chorus and March. 3d Act Lohengrin. Wagner.

I quote from a description of the Symphony which was printed in the programme. [As all the newspapers have been full of this description, and as we think this "programme Symphony" is hardly worth the space which the description occupies, it would seem to be superfluous to print it here.—ED.]

On Saturday, Jan. 18th, the Philharmonic Society of New York gave their third concert, at the Academy of Music, when the following pieces were interpreted.

Overture to "Melusina".....Mendelssohn.
Concerto for Piano.....Henselt.
Mr. S. B. Mills.
Fantasia in F minor.....Schubert.
Arr. for Orchestra by E. Rudorff.
{ a. Etude.....Chopin.
{ b. Tarentelle.....
Mr. S. B. Mills.
Symphony, No. 1, B flat.....Schumann.
Schumann's great and beautiful Symphony suffered somewhat at the hands of Mr. Bergmann's Orchestra, but

not for lack of fine musical sense and conscientious care on the part of the conductor. After the Symphony the most interesting feature of the programme was the admirable piano playing of Mr. Mills, of whom we have heard but little this season. Henselt's Concerto, a very difficult piece, and one which few of our pianists venture to attack, afforded Mr. Mills an excellent opportunity for displaying his remarkable facility of execution, and he did not fail to improve the occasion. The Chopin study and *Tarentelle* were rendered with that peculiar delicacy and grace which makes Mr. Mills almost a true student of the inspired Pole, but the player stopped just short of the genuine passion and feeling which Chopin's music demands.

Next on the list came Theodore Thomas's third Symphony *Soirée* at Steinway Hall on Saturday evening, Jan. 24, when the following programme was rendered:

Symphony, No. 1, C minor, op. 5.....Gade.
Aria, "Brillant auteur de la lumière".....Gluck.
Concerto, G minor.....Händel.
String Orchestra, two solo violins and solo cello.
Ivan IV. [Der Grausame] Characterbild, [New]. Rubinstein.
Aria: "Hal gia vinta la causa".....Mozart.
Mr. Myron W. Whitney.
Symphony, No. 8, F, Op. 93.....Beethoven.

I have not space to notice this concert in detail, and can only say that it was one of the best which have been given this season.

On Monday and Tuesday evenings, Jan. 26 and 27, two very interesting concerts took place at Steinway Hall. I refer to the combination of Messrs. Wieniawski and Maurel with the Thomas Orchestra. The selections were as follows:

Monday Evening.
Overture, "King Stephen".....Beethoven.
Aria, from "The Seasons".....Haydn.
M. Victor Maurel.
Concerto, A minor, No. 5.....Vieuxtemps.
H. Wieniawski.
Rhapsodie Hongroise, No. 2.....Liszt.
Andante quasi Larghetto. March Tempo. Leonore Symphony.....Raff.
a. Adagio, from Concerto.....Rubinstein.
b. Tarentelle.....Wieniawski.
H. Wieniawski.
Grand Aria from "Dinorah".....Meyerbeer.
Victor Maurel.
Selections, from the "Flying Dutchman".....Wagner.
Tuesday Evening.
Nordish Suite, Op. 22.....Aagaard Hamerick.
Solo for Violin. "Gesangscene".....Spohr.
H. Wieniawski.
Aria from "La Favorita".....Donizetti.
Victor Maurel.
Sonata for Violin: "Le Trille du Diable.".....Tartini.
Recitative et Priere de "Guillaume Tell".....Rossini.
Victor Maurel.
Symphony, No. 6, F, Op. 68.....Beethoven.

A short season of English Opera has just closed at the Academy of Music. Among the works represented were *Lucia*, *Norther*, *Maritana*, "The Bohemian Girl," and the "Marriage of Figaro." Miss Kellogg was the prima donna, and the company included Mrs. Zella Seguin, Mme. Van Zandt, Messrs. Haberman, Maas, and others. As I did not attend any of the representations, I cannot speak critically of them.

A New Music Hall on Washington Street.

The necessity for a public hall for concerts, lectures, readings and other exhibitions, smaller than the Music Hall, has long been felt, and various plans have been suggested to meet the wants of the community. None of the projects have, however, met the requirements of the times except the one which it is now proposed to carry out in the erection of a commodious hall on the Dexter estate, so called, in the rear of the northwest corner of Washington and Boylston streets. The site of the proposed hall contains seven thousand square feet, and is accessible from three sides, Washington and Boylston streets and Haymarket place. The land was purchased some time ago by Messrs. Haley, Morse & Co., with the intention of erecting a structure to be devoted to business purposes; but so strong a pressure has been brought to bear upon Mr. Haley by parties interested in the erection of a hall that he has changed his plans and will proceed at once to build an edifice which promises to meet the wants of the music-loving portion of the community.

The extreme dimensions of the building, which is to be of brick with a marble front, will be 100 feet by 70 feet. The principal entrance will be from Washington street, through the archway under the new building which Mr. Gardner Brewer has erected on the site of the International Hotel, a passage which formerly conducted to the riding school and stable that stood upon the Dexter estate, and which by the widening of Washington street has been shortened to a distance of sixty feet. The hall will have a frontage on Gibbins court of 23 feet, 10 inches, and a spacious entrance to the vestibule on

the ground floor. The principal portion of this story will be devoted to business purposes, but a section in front will be fitted up as retiring rooms on either side of the vestibule for ladies and gentlemen. The hall will be reached by flights of broad stairs on the right and left of the entrance. The public will enter this way, while artists and lecturers will enter by two private entrances on Bumstead court. All of these entrances will be available for egress to an audience in case of necessity.

The auditorium will be 62 feet wide by 100 feet long, and will have a seating capacity for about fifteen hundred persons, or more than half as many as the Music Hall will accommodate. The seats will be arranged in three rows with ample aisles and corridors, the latter at the foot of the hall being twelve feet wide. A gallery will extend along the sides and foot of the hall. The stage will be elevated a proper height, and will be forty feet wide and eighteen feet deep. The roof will be self-supporting, thus leaving the auditorium free from columns, with a clear story forty two feet in height, which will render it a desirable hall for dancing. The ceiling will be divided into panels, and beautifully frescoed, and a circular skylight will be placed in the centre.

In the rear of the hall an L will be erected, having a driveway under it connecting Haymarket place with Bumstead court. The L will contain four convenient dressing rooms fitted up for the accommodation of artists, who will pass from the private entrances to these rooms screened from the audience. The foundation walls are already built, and the work will be pushed forward with the intent of having the hall ready for occupancy at the opening of the next winter season. The building will cost about \$75,000. William Washburn is the architect, and Messrs. Standish & Woodbury are the builders. The site selected is one of the most central and convenient locations in the city, being directly opposite the former location of the Globe Theatre, and it is the intention of the builders to erect a building that will at once be a credit to the city and great benefit to the public generally.—*Boston Journal.*

The Opera in Chicago.

[From the Chicago Tribune, Jan. 25]

The statements of operatic management printed elsewhere contain many interesting facts concerning the inside working of the system, especially in the matter of expenses. The figures which are furnished satisfactorily explain why the opera is a luxury, and why impresarios are compelled to charge what seem to be extortionate prices. Take the contract with Adelina Patti, for instance, the full text of which is given.* Her noble husband, the Marquis de Caux, stipulates that his melodious wife may give one hundred performances of opera in this country, commencing next fall, at the rate of \$2500 per night, this sum to be paid immediately after each representation. In addition to this, the Messrs. Strakosch must pay the travelling expenses of Mme. Patti-Caux, the Marquis, and four other persons, two of whom are stated to be first-class and two second class, whatever that may be. To secure the nightingale, the Messrs. Strakosch have to deposit \$100,000 with the Messrs. Rothschild, to remain until the end of the season. This is only one item of expense out of many. The others may be faintly imagined. As it is doubtful, however, whether Adelina Patti will come to this country until she has squeezed the European orange dry, and time has begun to put an edge on her voice, opera-goers will not have to worry themselves about the Patti prices. She can better afford to pay her yearly forfeit of \$1500 (?) than to give up her yearly European stipend and the valuable perquisites in the shape of jewels and diamonds which she could not expect to have in this country.

Nilsson is not as high-priced a singer as Patti, although Nilsson is a great artist. She is singing this season for \$1000 per night and incidental expenses, which is a reduction from her usual price, made on account of the financial stringency; but even at this figure the expenses here have looted up very largely. The total expenses for the two weeks have looted up \$33,100, or \$16,550 per week. To meet this extraordinary expense, a nightly receipt of \$2,758 was necessary, and Chicago filled the bill, putting into Mr. Strakosch's strong box \$15,594 the first week, \$18,101.51 the second, or a total of \$33,694.50. These figures are taken from Mr. Strakosch's own showing; but in his schedule there are evidently some items of expense which ought to be credited to other cities, so that his real profits have undoubtedly been larger than the sum

we have mentioned. The gross receipts of the Lucca season last spring, which was an unprecedented one in operatic annals, were but \$87,000. Compared with that, and making allowances for the stringency of the time, the present season is quite as remarkable, and the two combined place Chicago in the front rank as an operatic centre.

Great as the expenses of opera are, they are not necessary. The "star" system is directly responsible for them, and when the managers break the "star" system, the expenses of opera will be so materially reduced that almost every one can afford to go. If it is not done, the opera, especially Italian opera, must sooner or later cease to be a profitable investment. At present, indeed, the margin of profits is so small and the risk so great that there are very few men who have the courage to invest their money in it. There are signs, however, that this "star" system will not last long. The impresarios have commenced to rebel, and two of them at least have taken the initiatory steps towards declaring their independence of the "stars." Mapleson of London has announced his determination to employ young and promising singers hereafter, with the view of compelling the recognized and high-priced artists to abate somewhat in their terms. Maurice Strakosch, who at present manages the Italiens in Paris, has commenced an excellent system of securing promising young singers, placing them under contract for a term of years and then educating and preparing them for the stage. He is also in communication with the managers in Vienna and St. Petersburg for the purpose of forming a combination against the "stars."

This will accomplish a great deal, but the public itself can do a great deal more. So long as people have their present absurd prejudices against the "off night," and run only to the nights when the "star" sings, the system will continue to have life and encouragement. It has happened this season, as it has in others, that some of the performances of the "off nights" have been among the best in the season. The performance of "Martha," for instance, was one of the most finished representations that has ever been given here, and yet, popular as the opera is, it drew only a small house, whereas if Nilsson had appeared in it, the house would have been crowded to overflowing. The public therefore has itself to blame somewhat for the high prices of opera. If the public and the manager will combine, they could deal a very effective blow at the "star" system, which neither of them can accomplish alone, at least for some time to come.

* Adelina Patti, resident in Paris, and by authority of her husband, of the first part, and Maurice Strakosch, of the second part. This bond witnesseth that Adelina Patti hereby engages herself to be in New York on the 15th of September, 1874. After she has reposed herself from the fatigues of the voyage, she engages to sing in the cities of the United States and Canada, under the direction of Max Strakosch, who represents Maurice Strakosch, 100 nights in operas, oratorios, or concerts, according to the choice of Mr. Strakosch. The representation is to be two or three times a week, as Mme. Patti chooses. Mme. Patti is not to sing on such days as she travels, or in case of sickness; she engages herself to sing one hundred nights in America, and her engagement shall be prolonged until this is done. The operas which are to be given are to be chosen by common consent, but they are to be those which she has sung in London. Mr. Strakosch engages himself to pay Mme. Patti for each of these performances 10,000 francs (\$2500), which are to be paid to her after each representation of opera, oratorio, or concert. In order to assure Mme. Patti of the payment of this sum, he engages himself to give on the first day of March, 1874, a deposit of 500,000 francs. The sum will remain deposited with Rothschild until the completion of the contract. It will be placed in such funds as will secure to Mr. Strakosch interest on the money. The travelling expenses to the United States of Mme. Patti, her husband, two other persons of first and two more persons of second class, who are to be chosen by her, will be defrayed by Mr. Strakosch. The rights of force majeure which may arise, and other things which may interfere with the present contract, are to be decided in favor of Mr. Strakosch. In case there shall be any impediment which may prevent Mme. Patti from fulfilling her contract, or may interrupt the execution of this engagement which she contracts by the present agreement, Mr. Strakosch has a right to take his securities from Baron Rothschild. In case Mr. Strakosch shall fail to deposit 500,000 francs with Baron Rothschild all the above conditions are null and void, and Mme. Patti is fully released. The present engagement is signed by the Marquis de Caux in his capacity of husband of Mme. Patti, who has authorized her to make this contract.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- It was an April Morning. 4. Eb to e. Varley. 30
"He wandered, he and no other,
Down by the little white brook."
A regular, first-class, honey-sweet, charming
little love song. One of the best of the kind for
concert singing.
- Breathe again those sweet Words, Darling.
Song & Cho. 3. C to e. Blake. 40
"Ever to my heart they're calling,
Since I heard them, long ago."
Fine picture-title, and good song, with a whole-
some "John Anderson" sentiment.
- When Sparrows build. 4. E to f. Gabriel. 50
"O, my lost love, and my own love!"
Sad, but very pathetic and powerful.
- Angels, my loved one keep. 3. Eb to g. Pratt. 30
"Sleep, my darling
Shadows are falling around."
Neatly arranged from a melody by Schumann.
- List to the Voice of the Waves. 3. F to f. Dinsmore. 35
"They beat on the rock-bound shore."
A melodious paraphrase of the sayings of "the
sad sea waves."
- My white Rose. 3. G to e. Gray. 40
"One starry night
A little white rose looked in."
Perfectly lovely.
- Do not sing that Song again. Song & Cho. 3. D to f. Clark. 40
"And one image gave me rest
In the long, long ago!"
"There's a mist upon the river,
While sad music waits me o'er,"
There are fine points in the poetry, which is by
H. F. McDermott, and the song is out of the com-
mon course, has two choruses, the music is skil-
fully elaborated, and if signs do not fail, the com-
position will achieve a great popularity.
- Aida. Verdi's Opera. (Translated by T. T. Barker). Duetto. Oh! Love immortal. Amore, Amore. 6. F to b. 75
"Radames liveth!"
"I am thy rival, daughter of kings Egyptian!"
A passion-full duet [two sopranos] from Verdi's
Egyptian opera. Of course too difficult for any
but the best singers, but still the possession and
study of such a piece adds immensely to one's en-
joyment while hearing an operatic performance.
- My Golden Ship. 3. F to f. Barnby. 35
"Oh! Gentle wind. Oh! Shining sea,
Send home my golden ship to me."
"Her treasure's none can e'er recall,
For love is there, the best of all."
A silvery poem about the richest freighted of
all ships, set to uncommonly smooth and taking
music.
- The Cottage by the Lake; or Aggie Lane. Song & Cho. 3. Bb to e. Wellman. 30
"O meet me at the twilight,"
"For I've something sweet to tell you,
Aggie Lane."
One of the "ballads for the people" in popular
style and very pretty.

Instrumental.

- The Musical Box. (Die Spiel Do.) Caprice. 4. A. Liebach. 40
Extremely pretty. There are many trilling mu-
sic-box imitations, but this is first class, and it is
also a capital instructive piece.
- Wedding Polka. 3. F. Wallerstein. 35
Unless a polka has a most unmistakable
dance-y quality, it will answer equally well for a
light quickstep. This very neat, sweet and taste-
ful affair will hardly take the place of the solid
Wedding March in a ceremony, but is just the
thing for a promenade of guests to the table, and
also comes in finely for a dance at the close of a
"reception."
- Wiener Blut. (Vienna Temper). Waltzes. 4 hands. 3. Strauss. 1.00
It is almost a sure indication of the success and
popularity of a piece, that it should be arranged
for 4 hands. Poor pieces will not pay as duets.
- Cluquot Galopp. 3. C. Hermann. 30
La Veuve Cluquot, the wine that bears her
name, and the spirited music of this galopp (two
pp's) compose an attractive trio, which like
"Woman, Wine and Song" should make it popu-
lar.

ABBREVIATIONS.—Degrees of difficulty are marked
1 to 7. The key is marked with a capital letter: as C, B
flat, &c. A small Roman letter marks the highest note,
if on the staff, an italic letter the highest note, if above
the staff.

